In the Realms of Henry Darger
A High School-Level Curriculum
From the American Folk Art Museum
Curriculum Development Team

Project Coordinator

Diana Schlesinger
Director of Education
American Folk Art Museum, New York City

Curriculum Development Team

Brooke Davis Anderson
Director and Curator of the Contemporary Center
American Folk Art Museum

Dorothy Bauhoff
Arts Educator
Vanguard High School, New York City

Lee Kogan
Director, Folk Art Institute, and Curator of Special Projects for the Contemporary Center
American Folk Art Museum

Roy Martin
ESL Educator
Alternative High School Division, New York City

Ed McCarthy
English Teacher
LaGuardia High School, New York City

Greg Nockman
Art Teacher
LaGuardia High School

Diana Schlesinger
Director of Education
American Folk Art Museum

Editorial Staff

Tanya Heinrich
Director of Publications
American Folk Art Museum

Vanessa Davis
Assistant Editor
American Folk Art Museum

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Front cover art: "At Jennie Richee" by Henry Darger

The Generals, by Henry Darger
Photo courtesy of In the Realms of the Unreal
Contents

4 Considerations for Educators

6 Henry Darger Biography
   6 Henry Darger 1892–1973
   7 Writings
   7 Images
   8 Artistic Development
   9 Critical Reception

10 The Artist and Society
   10 Introduction
   11 Video Excerpts
   12 Lesson Plan I
   13 Lesson Plan II
   14 Lesson Plan III

15 Good and Evil
   15 Introduction
   16 Video Excerpts
   17 Lesson Plan I
   18 Lesson Plan II

19 Resources

20 Materials

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Considerations for Educators

Henry Darger’s epic *The Story of the Vivian Girls; in what is known as The Realms of the Unreal, of the Glandeco-Angelinnean War Storm, caused by the Child Slave Rebellion* conjures up a world of exquisite beauty that at times uses imagery that can both provoke and disturb us. His heroines, the brave Vivian Girls, fight the evil Glandelinians to free child slaves, who endure various forms of torment. As we know virtually nothing about Darger’s own motivation, scholars and critics are left to speculate about Darger’s fascinations and obsessions. It is not surprising that some have focused on the more sensational aspects of his work.

Educators, on the other hand, may welcome the opportunity to open a discussion with students about the important and difficult issues that young people face. Though presented in a world of fantasy, *In the Realms of the Unreal* suggests a range of topics, including gender, violence, exploitation, and heroism. Students may see an immediate connection to the heroes and villains that inhabit comics and cartoons.

This curriculum may be used as a guide to examining Darger’s art not only as a remarkable body of work, but as a vehicle for a dialogue between students and teachers on some of the more difficult topics of our time.
Henry Darger's novel *In the Realms of the Unreal* is more than 15,000 pages and comprised in 13 volumes.

*Further Adventures in Chicago: Crazy House*, a sequel to *In the Realms of the Unreal*, is more than 10,000 pages and comprised in 16 volumes.

His autobiography *The History of My Life* is more than 16,000 pages. After the first 200 pages, he primarily discusses a tornado he calls “Sweetie Pie.”

Every day for ten years (1957-67), he kept a journal to record and comment on the weather.

Darger worked more than 50 hours a week as a dishwasher, bandage roller, and janitor for local hospitals. At night, he went home to create his art and written work until early the next morning.

Most of his several hundred paintings are more than ten-feet long and painted on both sides.

Darger began writing at the age of 19 and continued to write and edit his projects until a year before he died, more than 60 years later, in 1973.

After he died, Henry Darger’s landlord found more than 500 drawings on tracing paper, 100 watercolor painting kits, and more than 50 empty bottles of Pepto Bismol.
Henry Darger was born in Chicago in 1892. His mother died just before his fourth birthday, from an infection incurred after the birth of a baby girl, who was presumably given up for adoption. He lived with his father, a tailor, until 1900, when he was placed in a Catholic institution for young boys, The Mission of Our Lady of Mercy. Darger attended a public school during this period, and was apparently highly intelligent with a particular interest in the Civil War. But after evincing signs of behavioral problems and on the recommendation of several medical evaluations, he was sent to live in the Lincoln Asylum for Feeble-Minded Children in Lincoln, Illinois. The asylum housed 1,500 children, many of whom were severely developmentally disabled, and there is no doubt that he received only a rudimentary education during the years that he lived there. After his father died in 1905, Darger made several attempts to escape from the asylum and in 1909, when he was seventeen, succeeded. He returned to Chicago and for the remainder of his life worked in various hospitals. Darger lived a solitary life and attended several masses each day at a Catholic church near his home. In 1930 he rented a single, large room that he inhabited for more than forty years until he became too feeble to climb the stairs. He went to live in the Little Sisters of the Poor Home for the Elderly, which was, ironically, the home in which his father had died years before. Shortly after Darger’s removal, his landlord, Nathan Lerner, discovered among the clutter Darger had accumulated over the years the hand-bound volumes of Darger’s literary and artistic works. Within six months of leaving his apartment and one day after his eighty-first birthday, Henry Darger died.
Henry Darger’s artistic creation is essentially literary in conception. Even the paintings—illustrations of the text—were originally bound into three huge volumes. Darger began to write his epic *In the Realms of the Unreal*, around 1910. He wrote first in longhand on legal-sized paper, but started retyping the story well before it was finished. Darger continued to work on *In the Realms of the Unreal* for many years. When he was through, the typewritten manuscript was 15,145 pages and contained in thirteen volumes. The detailed descriptions of military engagements were heavily influenced by Darger’s knowledge of the American Civil War, and he chronicled the flags, maps, and officers in separate journals. In addition to his epic, Darger kept various journals that reflected his deep interests in the weather and fires. In one journal, Darger noted weather conditions on a daily basis for years. A little-known second novel revisits the Vivian Girls. In 1963, ten years before his death, Darger embarked on an autobiography that filled eight volumes, *The History of My Life*.

**IMAGES**

From the very beginning, Darger relied on the use of published images to draw the figures that populate his paintings. He collected pictures, especially of little girls, over a period of many years, using these sources as the basis for his compositions. Initially, Darger used three techniques to transfer images from their source to *In the Realms of the Unreal*: he painted directly over published images; cut them out and used them as collage; or traced the figures same-size. This restricted the size of the figures until 1944, when he began to have
negatives made at his local drugstore from the small pictures, which were then enlarged to 11 x 14”. In this manner, he created a library of 246 images that were stored in their brown envelopes from the drugstore and labeled as to their intended uses. The ability to create images of different scales probably contributed to the growing complexity and density of Darger’s paintings and the extended, panoramic format of pieced paper that he developed to accommodate the narrative sequences.

Most of the paintings show carbon residue left from tracing the figures onto the newsprint that Darger typically used. Although the images were culled from newspaper, magazines, comics, and coloring books, Darger altered the figures by adjusting their sizes, moving the positions of the limbs, and either removing the clothing or changing details of the dress. Favorite images were used over and over, sometimes even repeated in the same painting.

ARTISTIC DEVELOPMENT

It is possible to discern three stages in Darger’s artistic development. The earliest paintings are blunt, forceful, and favor strong contrasts and rich, dark coloration. These works, such as the military portraits and Blengins, are usually composed on single sheets of standard-size paper and are painted on only one side. There is a heavy reliance on collage elements, and fig-
ures are painted directly over published sources such as newspapers and magazines, or traced. Many of the works include lengthy textual passages and descriptions similar to newspaper captions in format.

As Darger’s art continued to evolve, his renderings grew in compositional complexity and skill, marking a second phase in his artistic development. Single and group portraits gave way to scenes of multiple figures set in landscapes or interior settings, with an emphasis on narrative action. A simple but functional perspective was formulated, though contradicted by an overall intensity of color. Collage became less prevalent, with the artist drawing virtually the entire ensemble of images. It was during this period that Darger developed the format of several sheets glued together horizontally, as in a comic strip, to form a narrative sequence. Texts are less extensive than before but continue to define characters and action.

In his final artistic phase, Darger turned again turn to collage. This is especially evident in action sequences in which he employed pasted action cutouts of soldiers taken from newspaper comics. Darger’s most characteristic device emerged during this phase: the tracing of images of his principal protagonists—children—from coloring books and other sources and manipulating the size photographically to fit the scale of the painting. A singular innovation is the intrusion of one or more oversized images into the composition.

CRITICAL RECEPTION

Darger created his monumental works in apparent isolation. Like other self-taught artists, he developed his own methods for creating his visual images, and scholars have been able to analyze his process only because Darger’s copious collection of clippings, negatives, and drawings remained among the clutter of his room. Not long after its discovery, Darger’s work gained a unique stature among the world of “outsider” art, though some scholars have argued that it transcends all categorization. The American Folk Art Museum’s holdings include 26 paintings, the complete manuscripts of Darger’s three books—the detailed weather journal he kept for nearly ten years, his 5,000-page autobiography and a 10,000-page sequel, and both the handwritten and typed manuscripts of In the Realms of the Unreal—as well as hundreds of sketches, tracings, maps, and source material. The American Folk Art Museum owns the largest repository of works by Darger in America. The Henry Darger Study Center exists for scholarly research.

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Unit Objectives

• Students will examine the notions of “artist” and “artistic production” and will investigate the interactions between an artist and his or her social environment.

• Students will learn to use some of the vocabulary of art criticism to raise and respond to questions about the role of the artist in society and about the nature of the creative process.

Introduction to the Artist and Society

The following lesson plans will relate to these Learning Standards:

**NYS Learning Standards for the Arts:**
Standard 3: Responding to and analyzing works of art
Standard 4: Understanding the cultural dimensions and contributions of the arts

**NYS Learning Standards for English Language Arts:**
Standard 1: Using language for information and understanding
Standard 3: Using language for critical analysis and evaluation

Background Information

There is a body of writing—words, rhymes, and journals—that exist outside the realm of scholarship and published works. Likewise, a wealth of art has been created outside the walls of galleries, museums, and professional studios. In this unit, we will take a closer look at definitions of “art” and “artist” while raising questions about the relationship between the artist and society. The work of Henry Darger—created in isolation, yet rich in imagery and derived in part from the popular culture of his time—will serve as motivation for lessons that include art criticism and a creative hands-on project.

Related Vocabulary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Aesthetic</td>
<td>Appropriate (verb); appropriation</td>
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<tr>
<td>Critique</td>
<td>Iconography</td>
</tr>
<tr>
<td>Imagery</td>
<td>Naïve</td>
</tr>
<tr>
<td>Narrative</td>
<td>Outsider</td>
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</tbody>
</table>
VIDEO EXCERPTS

In the Realms of the Unreal, by Jessica Yu

Use these streaming video clips* for additional background on Henry Darger’s life and artistic techniques.

15:44  [Narrator: “Alone in the city...”]
17:20  [Narrator: “...passages from Uncle Tom’s Cabin.”]

Describes how Darger came to write and illustrate his 15,000-page epic In the Realms of the Unreal, in particular, explaining his use of print images.

34:13  [Kiyoko Lerner: “I remember him reading papers...”]
37:20  [Close up of a newspaper headline: “The Wonderful World of Art.”]

Describes Darger’s initial dissatisfaction with his drawings and eventual discovery of photo enlargement technology, which allowed him to manipulate his drawings in countless ways.

39:08  [Henry Darger: “Started drawing picture August...”]
41:30  [Song: “...mighty battle for freedom.”]

Demonstrates the speed with which Darger worked; excerpt of a battle scene from In the Realms of the Unreal.

Direct your students to our website (www.pbs.org/pov/intherealms) to watch clips online or use the timecode below to cue up a VHS copy of the film in your classrooms.

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Lesson Plan I

Aim/Objective:
- Students will investigate the idea of artistic production in isolation from society.
- Students will acquire information about the life and work of Henry Darger.

Do Now/Motivation:
Students write a brief answer to “Define the word: artist.”

Materials (located at the end of this guide):
- Image: At Jennie Richee. Storm continues. Lightning strikes shelter but no one is injured. (located at the end of this unit in the Materials section).
- Chart: “What Constitutes Art?”

Procedure:
Use a few of the student responses to the “Do Now” question as a starting point for discussion. Distribute (or write on the board) the chart (located at the end of this unit). Have students work individually or in groups. Lead students in a discussion of their ideas about the artworks or events listed on the chart. Are they “art”? How does society define these works/events? Show slides or reproductions of the two Darger works as motivation for a discussion of Darger’s work, some details of his life, and his use of popular culture imagery.

Summary:
How do we define an “artist”?

Assessment/Homework:
Clarify your definition of “artist.” Explain why you do or do not believe Henry Darger to have been an artist, as it relates to your definition.
Lesson Plan II

Aim/Objective:
Students will investigate the interaction of popular culture and artistic production by examining the use of popular (borrowed) images in the work of Henry Darger.

Do Now/Motivation:
Students write brief answers to these questions:
- Where do you think Darger found his visual inspiration?
- Where did he find pictures that would help him create his paintings?

Materials:
- Reproductions or slides of Darger works
- Clippings from magazines (prepared before class; if possible, use images that reflect the identity and tastes—music, fashion, etc.—of your students)
- Paper or illustration boards (at least 8 x 10’’)
- Glue or glue sticks
- Scissors

Procedure:
For a few minutes, have students write a brief answer to the “Do Now” question. Ask volunteers to share their answers. Discuss the media images of Darger’s time.

Some questions to guide discussion:
- Why might an artist borrow an image from an existing picture, illustration, or photo?
- Do borrowed images make Darger’s work look somewhat familiar? Or, do they create a different effect (for example, an element of surprise or displacement)? Use examples from Darger’s work to support your answer.
- The use of images from the advertising media of his time gives Darger’s work a “look” that ties it to a time period and identifiable aesthetic, taste, or way of viewing the world. Where did he locate images of little girls? How are these images different from those we see today?
- You may notice that all the girls are white and many of them are blond. What does this say about the media of Darger’s time?
- We are going to create artwork using images from our own contemporary popular culture. How do you suppose these artworks will differ from Darger’s work?

Hands-On Workshop:
Using the magazine clippings, have students create collages that re-tell Darger’s narrative (or students’ own story), in the visual language of an urban environment like New York City. Students should be encouraged to use overlapping images and to add drawn background elements or details.

Summary:
How did Darger use popular (borrowed) images in his work?

Assessment/Homework:
Hang collages for class review.
Some questions to guide discussion:
- How does the collage reflect contemporary urban culture?
- What personal vision, message, or story does the collage convey?
- How does the popular culture of your time influence the way you tell a story or communicate an idea?
Students may respond to any of the above questions for homework.
Lesson Plan III

Aim/Objective:
Students will create a personal journal or sketchbook.

Do Now/Motivation:
Students write a brief answer to the question:
• What are some of the differences between writing (or drawing) in a personal journal (or sketchbook) and writing (or creating artwork) that will be viewed by other people?

Materials:
• Composition books or spiral notebooks
• Construction paper or oak tag
• Colored masking tape (available in art supply stores)
• Narrow ribbon [24 per book]
• Glue sticks

Procedure:
For a few minutes, have students write a brief answer to the “Do Now” question. Ask volunteers to share their answers. Topics may include privacy, spontaneity, freedom of expression, and lack of concern over criticism. Ask students if any of them keep journals, diaries, or sketchbooks.

Construct personal journals:
• Cut paper to fit covers (inside and outside covers) of notebooks. (You may wish to have paper ready before class begins.)
• Cut ribbon to 12-inch lengths.
• Have students open books. Using glue sticks, students should glue end of ribbon to left edge of cover, about midway down its length. Only about half to one inch of ribbon will be glued down; the rest will extend outside the book. This will become a tie for privacy.
• Now have students glue down one paper to cover the end of ribbon and line the inside cover. Repeat process on the back cover.
• Have students close the book and glue down papers to cover the outside cover, front and back. Use masking tape to create a decorative edge; half of tape will be folded over front, half over back.

Assessment/Homework:
Students may use collage or drawing to further personalize the books. The books may be used for creative writing projects, journal writing, sketching, etc.
Unit Objectives

- Students will examine ideas surrounding good and evil and will recognize that there are often complexities in life that make choices more challenging.
- Students will be introduced to the powerful artworks of Henry Darger in which the issues of good and evil are clearly drawn. Using Darger’s text and images as motivation, students will develop critical sensitivity to the power and appeal of both good and evil.
- Students will investigate why people have been fascinated with the ideas surrounding good and evil in literature, art, philosophy, and religion from biblical times to the present.

Introduction to Good and Evil

The following lesson plans will relate to these Learning Standards:

NYS Learning Standards for the Arts:
Standard 3: Responding to and analyzing works of art
Standard 4: Understanding the cultural dimensions and contributions of the arts

NYS Learning Standards for English Language Arts:
Standard 1: Using language for information and understanding
Standard 3: Using language for critical analysis and evaluation

Background Information

Throughout history, people have been fascinated with ideas surrounding good and evil. These ideas are considered in a variety of art forms, including fairy tales, fables, the latest books, television programs, cartoon strips, and video games. Good usually triumphs over evil but not without many challenges along the way. Concluding a series of harrowing trials and complex adventures, narrated in thousands of pages of original text and several hundred compelling watercolor paintings, Henry Darger’s characters, the seven heroic Vivian girls, emerge triumphant.

Related Vocabulary

- Anti-hero
- Imagery
- Symbol
- Conflict
- Morality
- Universal
- Graphic
- Narrative
VIDEO EXCERPTS

_In the Realms of the Unreal, by Jessica Yu_

Use these streaming video clips* for additional background on Henry Darger’s life and artistic techniques.

09:30  [Picture of kids in boys’ home; Henry Darger: “I do not remember the length of time...”]
-13:00  [Henry Darger: “...on the rear of his horse.”; painting of Glandelinians staring down at little girls]

_Describes Darger’s move from the Mission of Our Lady of Mercy to the Lincoln Asylum for Feeble-Minded Children. His life at the asylum is juxtaposed with images of children being abused and corresponding passages from his novel _In the Realms of the Unreal._

41:30  [Narrator: “Darger gave the Christian generals...”]
-43:35  [Animated painting detail of a girl smirking at Glandelinian soldier wielding gun].

_Demonstrates Darger’s faith in Christianity and in the bravery of little girls. These are Darger’s forces of “good” who do battle against the forces of “evil.”

49:30  [Animated painting shows Vivian Girls facing rearing black cobras; doves fly overhead; Henry Darger: “Said the little girl...”]
-51:58  [Boy: “Glandelinia is the Cain, and we are the Adam.”]

_The beauty of the Vivian Girls and the innocence of the other children is juxtaposed with the violence and pain inflicted on them by the Glandelinian soldiers. Darger’s solution to violence appears to be to fight back with more violence, however, this corrupts the innocence of the Vivian Girls and other children._

Direct your students to our website (www.pbs.org/pov/intherealms) to watch clips online or use the timecode below to cue up a VHS copy of the film in your classrooms.

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Lesson Plan I

Objective:
- Students will learn about the artist Henry Darger and consider what may have motivated him to devote so many years of writing and art making to the subject of good and evil.
- Students investigate how Darger intensifies the drama in his images with use of color, characters depicted, and arrangement of pictorial elements.

Do Now/Motivation:
Students write a brief answer to the question: What is good and what is evil?

Materials:
- Image: At Jennie Turner Children tied to trees in path of forest fires. In spite of exceeding extreme peril, Vivian girls rescued them! Vivian girl Jennie observes with spyglass great massacre of children and brings the attention of her sisters to it
- Colored pencils, marking pens, paper

Procedure:
Share image with students. Some suggestions for guiding discussion:
- Danger and evil are sometimes more “thrilling” when the villains are absent. Where are the villains in the image?
- In this image, we recognize vulnerable tortured children tied to trees. Though unseen, how do we recognize the villains?
- How does Darger’s use of color make you feel? Some thoughts: His use of color heightens the drama. The dark palette suggests sinister forces lurking through the tree bark and the contrasting hot oranges and yellows indicate fire and destruction.
- Why do you think Darger paired the picture on the left with the picture on the right? Some thoughts: Darger enhances the sense of evil by strongly contrasting the painting on the left with the one on the right (that includes seven Vivian Girls with their white horses standing nearby in what appears to be a grassy patch). The soft yellow, purple, and green colors contribute to the calm setting. Consider Darger’s composition placing figures on the right side of the image in a smooth horizontal plane and the figures in the picture on the left side in a more chaotic arrangement.

Activity:
Create an image of a dramatic moment from your imagination or life experience, in which good and evil play a role.

Summary:
A consideration of good and evil helps a person understand himself/herself and the world in which he/she lives. Through stories and pictures, a person can create a universe and gain control over his/her world.

Assessment/Homework:
Examine comic strips and find examples in which issues of good and evil are expressed graphically. Bring examples to class.
Lesson Plan II
(extension of Lesson Plan I)

Aim/Objective:
• To relate concepts of good and evil to the heroes, villains, and anti-heroes in Henry Darger’s visual art work.

Background Information:
Throughout history, rules of conduct for individuals and society have fascinated historians, philosophers, clerics, and artists. Artists often personalize complex concepts such as good and evil through story and song. In Darger’s world, the heroic Vivian Girls, with some assistance from an assortment of generals and others, conquer the forces of evil. The Vivian Girls are always heroines in the story and the children they protect are always good.

Do Now/Motivation:
Students write brief answers to these questions:
• What examples of good and evil did you find represented in comics or magazine pictures?
• What about the image led you to define it as either good or evil?
• Was it difficult to locate these images?

Materials:
• Image: Untitled (Battle scene during lightning storm, children carry rifles)
• Paper, pencils, wire, fabric, recycled materials

Procedure:
Consider heroes and villains you know from games and movies. Generate a list of these characters with students.

Some questions for discussion:
• What is the appeal of the hero? [Some thoughts: attractiveness, courage, unselfishness, kindness, cleverness, and cunning.]
• What is the appeal of the villain? [Some thoughts may include many of the same strengths as those of the hero, such as: good looks, strength, cunning, power, competition, challenge, and mastery.]
• Why do stories and games about pitting the forces of good and evil against each other continue to have universal appeal? [Among other thoughts, human nature is complex with potential for good and evil.]

Examine the image to continue the discussion
• What do you see? [Notice: Unclothed children are fleeing and others are dead. Children are also drawn prominently in the foreground shooting at an unseen enemy.]
• What does Darger do to enhance the feeling of turbulence and disjunction in the scene? [Notice: Along with the poised rifles, notice the storm, lightning and darkness in the background.]
• Why do you think Darger painted large pretty flowers in this horrific scene? [One possibility might be that the flowers make the war imagery more palatable. Another is that the scene is imaginary. A third idea is that flowers and birds symbolize “goodness.”]
• Is war ever justified? [For further thought: Characters like Robin Hood, Zorro, and James Bond break laws in order to fight injustice. Discuss the appeal of these characters.]

Summary:
How are concepts of good and evil related to the heroes, villains, and anti-heroes in Henry Darger’s visual artwork?

Assessment/Homework:
Hands-On Workshop: Draw or create a figure that has symbolic and literal elements of “goodness” enabling them to protect, befriend, and support you. Take note of what this figure first looks like as you imagine it in your mind. What does this tell you about your perceptions of what characteristics are equivalent to “good” and what are “evil”? What visual clues can you use to communicate your concept [color, value, symbols, location of figure in a setting, etc.]?


**Related Articles:**


**Website**

Materials

Untitled (Battle scene during lightning storm, children carry rifles), by Henry Darger

At Jennie Richee. Storm continues. Lightning strikes shelter but no one is injured, by Henry Darger

At Jennie Turner Children tied to trees in path of forest fires. In spite of exceeding extreme peril, Vivian girls rescued them! Vivian girl Jennie observes with spyglass great massacre of children and brings the attention of her sisters to it, by Henry Darger

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Materials

Darger’s process illustrated in cowgirl sequence
- Coloring book illustration of cowgirl with Darger’s notations.
- Photo negative.
- Carbon tracing and pencil on wax paper.

Darger’s process illustrated in Cinderella sequence
- Coloring book illustration of Cinderella.
- Pencil tracing on paper.
### WHAT CONSTITUTES ART?

<table>
<thead>
<tr>
<th>ARTWORK OR ARTS EVENT</th>
<th>WHO CREATED IT?</th>
<th>WHAT IS ITS PURPOSE?</th>
<th>WHO IS THE INTENDED AUDIENCE?</th>
</tr>
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<tbody>
<tr>
<td>Mural on a building in the Bronx</td>
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<td>Stained glass window in a church</td>
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<td>Santo figure on a home altar</td>
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<td>Drawing in a sketchbook</td>
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<td>Writing in a journal</td>
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<tr>
<td>Rock concert in a large stadium</td>
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How to Buy the Film

To purchase *Hiding and Seeking*
please go to www.hidingandseeking.com